The University of Chicago

AN ASPECT OF REALISM IN MODERN SPANISH DRAMA

THE CONCEPT OF SOCIETY

A PART OF A DISSERTATION SUBMITTED TO THE FACULTY OF THE DIVISION OF THE HUMANITIES IN CANDIDACY FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF ROMANCE LANGUAGES AND LITERATURES

1940

By

JAMES R. BROWNE

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CHAPTER III

REALISTIC DRAMA DEFINED

Before offering any statement of what constitutes full dramatic realism, it is perhaps desirable to review what has been said up to this point, of both the drama and of realism.

An effort has been made to show that because it has inherent qualities of idealism and imaginativeness, the serious drama is a genre which must inevitably find certain aspects of realism unacceptable. Realism, regardless of what qualifications may be attached to it, was basically a preoccupation with actuality and the immediate.

The drama was bound to be affected by the realistic movement, however, since the realistic movement was only one aspect of a broader human development.

But since the dramatic art and the realistic art were at variance in certain ways, it was therefore to be expected that their full combination would occur rarely and with difficulty.

Since the full combination occurred rarely and offered certain structural complexities, it was hard to find and hard to analyse, once found. The result has therefore been to accept half-measures as full measures; in other words, to say that a play is realistic if it is realistic in its externals, or that it is realistic if the magic name of social problem can be applied to it in any way.

But it is not enough to say that a play is realistic if it has middle class characters, prose diction, and contemporary décor. What of its inner realism, the realism of its motivations? Nor is it enough to say that it is realistic because it deals with a social problem. The question immediately arises--what social problem? If it is some problem in human relationships which might occur in any age, then it is not truly realistic even though it might broadly be called a social problem. In such circumstances, it is more likely to deal with an imagined problem than with observed phenomena, and the heart of the play will not have been

touched by what realism stands for. On the other hand, to try to enumerate all possible contemporary situations, as Yxart proposes to do, would be an aimless analytical procedure, leading away from the very underlying principle we are trying to discover. Such an enumeration would have no meaning if its parts were not correlated.

The question remains, in what way can a play be realistic in the deepest sense of the word, and still be dramatic? If the social factor is, as it appears to be, so highly significant of the influence of realism, just what is the nature of this social factor, and how is it allied to the dramatic structure?

First of all, it must be remembered that the serious drama deals with human relationships. It may be that the lustre of tragedy has worn thin in a modern world, and that audiences are now skeptical when they are assured that mankind is a noble species, but the serious drama is still at least the genre in which human affairs are weighed to the exclusion of any other phenomena. As Woodbridge says: "For the artist has to do with phenomena, and in the world of phenomena the human spirit--whatever we may think of it absolutely--is relatively the greatest thing we know."[1]

It is this preoccupation with the phenomena of the human spirit which makes the drama incompatible in so many ways with realism, intensely interested as realism was with actuality and therefore more material things.

If the drama then were to be appreciably affected by realism, it is not surprising that realism did not arrive readily at the very center of the drama. In fact, in exactly the same aspect and wearing the same attributes in which realism appeared in the rest of literature, it did not arrive at all. Some other approach had to be found for it to reach that goal. And in order to understand how that goal was reached, the common factor must be found between what realism essentially stood for, and the innermost elements of the drama.

This resolves itself into a question of what there could be in common between realism, or representation, and any set of human relationships which might be used as the basis for drama.

Now realism could also be termed an interest in the immediate as well as an interest in actuality, since what is actual

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[1]Elizabeth Woodbridge, The Drama, Its Law and Technique (Boston, 1898), p. 32.

is what is closest, most observable, in short, most immediate. The question then is what can be immediate about a set of human relationships, what aspect of such an intangible subject can appear to be close to a theater audience?

The inevitable answer to this is that the problem of human relationships which is always the basis of serious drama, can be made closer and more immediate if it is something widely appreciated and apprehended by the audience, something based on a pressing actuality of which the audience is fully aware. This means that the problem should be an existing one, peculiar to the times; in fact, a social problem.

In this way the set of human relationships may be touched by the hand of actuality, of immediacy, and at the same time the play is able to retain the more or less traditional form which is vital to it as drama. The social problem which is at the same time the basis for the dramatic conflict, must be drawn from the background of living problems. But it is this fact of its being essentially a problem of human relationships that makes the social problem susceptible of dramatic treatment.

The question might well be asked--what is the difference between this understanding of the social factor and the use that has hitherto been made of it in referring to realistic drama?

In this case, the term "social problem" is taken to mean, as has just been said, an existing problem, one whose solution is important to the audience at the time the spectators are watching the play. In the past, the term has been used in a variety of meanings, covering the drama of social thesis, the comedia de costumbres, or the "social problem" play. Actually, most of these, rather than constituting different genres, show instead, varying degrees of social consciousness.

Again, a great many plays have been known as dramas of social problem when in reality they are not dramas at all, but philosophizing and discursive commentaries on the contemporary scene. But if drama is to remain drama, the only way in which the social problem can enter into it and produce realistic drama, is for it to be an integral and organic part of the conflict, theme, thesis, or whatever it is in any special case which produces the action of the drama. In other words, the motivations should be grounded in immediate problems of human relationships. This is what furnishes the dramatic actuality, the realism. They

should be an organic part of the dramatic structure. This furnishes the drama. Both together constitute realistic drama.

It is hoped that in examining a number of plays on this basis, in the following pages, these points can be demonstrated. First, however, a preliminary discussion will show that a chronological arrangement of such analyses can form the basis for studying simultaneously the growth of social consciousness on the part of individual authors, and the growth of realism in the drama in general.

CHAPTER IV

VARIETIES OF SOCIAL PLAYS

The procedure which will be used to determine whether or not the ostensibly realistic play has a social factor organically combined with the dramatic structure, and if it does, where the play belongs in the progression that can be established from these findings, will be as follows.

First of all, it can be stated with certainty that the drama is that form of art which seeks expression through action. This should mean that the action of a drama is the most important aspect of it. A synopsis of the play under consideration will therefore be given, and from this synopsis the action can be condensed into a compact statement, emphasizing the bare essentials of the action. This compact statement will be called Significant action.

From the significant action can be seen more clearly which side of his problem or conflict the author favors. In other words, the nature of the events will show which elements of his drama the author approves of, and which he disapproves of. It is necessary to know the attitude of the author in this respect because his view of the moral ordering contributes to the understanding of how he views society. The extraction therefore, and statement of the moral aspect will be made under the heading Ethical interpretation.

This heading is closely related to, in fact many times identical with what is usually called the theme of a play. It has been thought best to avoid the term, however, because as it is used frequently, it carries no moral connotation. For example, one might say that Lances de honor is on the theme of duelling. This gives us no indication of where the author stands on the subject. Again, one might say that Doña Perfecta is on the theme of the church. Neither would this give us the key to what it is necessary to know in order to arrive at the author's concept of society. No consequences are implied. If, however,

we say that Lances de honor is a treatise against duelling, and that Doña Perfecta is anti-clerical, then we have an idea of how the author considers these matters, whether as something right or wrong. The moral factor is important in the ultimate realism of a play, because it is the basis of any understanding of human relationships.

The term universal aspect could be considered for this heading of Ethical interpretation, since in order to reach the ethical interpretation one must penetrate to the abstract elements of the play. But this does not necessarily compel a recognition of the moral factor, any more than a statement of theme always does.

If the play has no Special Connotation, the ethical interpretation will leave it in its status of the simplest form of social problem, a problem of human relationships in universal terms. This is a kind of pre-realistic state. If it does have a special connotation, that is, if its significant action is motivated by some contemporary influence, then the nature of this contemporary influence combined with the ethical interpretation will give an index to the author's view of society.

These views of society or concepts of society may be gradated because there exist a number of special connotations of a broad and recognizable nature which seem to govern the ideas in most of the plays of the period. The gradations may be taken as the degree of awareness of contemporary life, on the part of the author, and hence, a measure of the inner realism of his plays.

In the first place the realistic plays which have been examined for this study can be fitted into three main groups. The first is concerned with such plays as the comedia de costumbres, pundonor dramas, and similar plays which are found on examination not to have special connotations. These might be called the revealed morality group. The second takes up the cause of the individual wronged by society. This may be called the human morality group. The third is concerned with ideas of progress rather than with preaching against social wrong, and this group may be called the collective morality group. Of these three, revealed morality, human morality, and collective morality, the latter two are concerned with the factor of special connotation.

In terms of the author's attitude toward his material, in the first, he is imaginative; in the second, he is critical; and

in the third, he is sympathetic.

There are two types in the first group, that is, revealed morality. In the first of these, society, if it is discernible at all, is seen to be a simple human society without stratification. It is made up of individuals among whom are distributed a number of virtues which they should have, and a number of faults which they should avoid. A play of such a type will usually show a character who fails to comply with the dictates of some virtue, or in whom a universally possessed fault becomes intensified into a vice. Such a character transgresses the universal code of ethics, the decalogue, divine law, or what might be called revealed morality, and a retribution usually follows.

Such plays can be realistic in their external realism, but they have inner realism only by virtue of the recurrence of problems of right and wrong, the fact that the ethical problems are always present in human relationships. The most appropriate term for this kind of play would seem to be universal.

The other type of play in this group can be called the sub-universal type. Here the main character instead of stepping beyond the norm in the realm of pure ethics, steps outside the norm on the human plane. In other words, his conflict is not with divine law, but with human law. The moral center of gravity has shifted from Providence to society. What is right is now the set of institutions created by society for its own best interests. What is right is therefore more specialized, more human, in fact, than the incarnate word.

Transgressions against the virtue of human custom will also be more specialized. Whereas with the universal type all human beings are potential transgressors against the moral order of the universe, potential characters for a conflict between right and wrong, the transgressor against the moral order of society will be less abstract, his fault will be less commonly held, and he will tend to be more of a particular type. In other words, it is easy to imagine the jealous person, as in La bola de nieve, as any human being behaving wrongly; but it is less easy to imagine any or every human being as a potential profligate on the order of the Count in El tejado de vidrio.

This type of play therefore is related to the universal type because it shows a transgression against morality and because the human institutions involved are still of a general nature and

do not narrow down too much the author's vision of society, at least to a point where actuality would necessarily be involved. On the other hand, its universality is certainly more limited than that of the other type, since the universal type presents purely right and wrong problems which spring from transgressions against divine authority. It seems therefore more suitable to call this type sub-universal, since, if it does not show a strong tendency in the direction of actuality, at least does show a tendency away from the too general.

The next group, the individual morality group, includes those plays which are usually called dramas of social thesis. Before, the individual has been seen as offending either against divine law or human law. But in this group it is now seen that humanity may offend against the individual. It is humanity which is the transgressor in this case.

The result is that a different concept of society is born with this type of play. In the universal types, the individual emerged from his background only to be differentiated from it. The moral center of gravity was still with the largest number. But now the opposition is more sharply drawn because it is the individual who is right, against the greater number. The fact that the moral advantage is with such an utter minority lends a greater contrast. And this greater contrast lends a greater speciality to the elements of the conflict. Mankind, instead of the uniform mass of humanity of the universal types, is seen to have collective aspects under certain conditions. In other words the concept of society is beginning to crystallize, and one more step is taken toward an awareness of actuality. Humanity now meets and lives on other grounds and on other interests than ethical problems per se.

Thesis plays, since they stress the importance of the individual, tend therefore to take the form of a protest against some situation wherein the individual is made to suffer. It is difficult, however, for an author plausibly to indict all humanity. Tamayo y Baus tried to, with Los hombres de bien, and the reception it got caused him to stop writing for the theater. In order, therefore, to present a conflict between the individual and society in which the individual could be right and yet society not all wrong, nor all society wrong, the author usually follows one of two courses. He can show how a group may foster some social

abuse to the detriment of the individual, thus not condemning all society; or he can show all society causing an individual to suffer, but only because society persists in some mistaken standard of thought or conduct.

Where society in general is being arraigned for some wrong standard which causes the individual to suffer, the type of play can be called a general thesis. Where some particular social abuse knowingly perpetrated by a limited group causes the same result, it can be called a special thesis.

These two types of plays then, in their critical nature are closer to actuality than the previous revealed morality. To be critical, one must first have something to criticize, and one is constrained, therefore, to look at actuality. A closer approach to actuality means greater realism. The range of observation has narrowed down to closer fields. The author has observed human traits and institutions with enough attention to realize that there are other types of wrongs than transgressions against pre-ordained morals, or against usage-sanctioned morality. Society is not always right. It too may offend. And it may offend by causing the individual to face problems of sheer survival in a hostile environment, rather than simply problems dealing with matters of the spirit, or with universal emotions. The drama of social thesis therefore approaches more closely the ideal of realism; and of the two types, the general thesis and the special thesis, the concept of society implicit in the latter would be the more realistic, since the more special a thing is, the more closely it is concerned with actuality.

The question of whether or not the critical group, or human morality group represents good or bad art has been answered elsewhere in this study. The fact that the author starts with a preconceived notion about society, and that this would seem to be incompatible with the impartial attitude demanded by realism need not concern us here. The significant point is that with the thesis play, for the first time we begin to get a special reference to contemporaneous matters which forms an organic part of the play itself. In this respect the thesis plays are the first step beyond the universal types of drama.

There is still another type of critical play, in which society is arraigned for a fault, but it is one in which a new dimension is added. Heretofore the criticism of society or

its institutions has been on the basis of existing conditions. Society so far resembles a plane. But the author at length perceives that the plane can have motion and direction as well as area. And he finds that society can be criticizable for moving in the wrong direction.

Thus this type of play still falls within the broad group of the thesis type, in that the author is mainly concerned with stating that something should not be so. But to call it a thesis play alone is to fail to include the highly significant directional factor. For it is here that the idea begins to enter of human development along the temporal dimension, even though, at the first, some of the developments appeared to authors as criticizable ones. Society at least is seen to be moving. And this new factor which has been ushered into the structure of the drama is none other than the idea of progress, whose first manifestations may have been to point out, in the drama, wrong directions, yet which for that very reason imply a theory of human perfectibility.

Plays of this type can be called critico-directional, and for the sake of convenience will be grouped with the other critical types, that is, with the human morality group. They may be considered more realistic than any so far discussed because of their connection with the idea of society in motion, which was coming to dominate all the thought of the time, and which has since been accepted as a natural concomitant to any social theory. This will be discussed more fully presently.

The logical progression from the previous type, involving criticism of a wrong trend, would appear to be approval of a right trend, and this is the type which next presents itself. It can go under the name of approbative directional, and could also be called past rejective, although the former term proves to be more suitable. This type is the first one under the group of collective morality plans. The attitude of the author here is neither admonitory nor critical of existing conditions, but is apt to be sympathetic. He approves of the direction in which society is moving, breaking away from its past sins, rejecting the individual who clings to past wrong. The conflict results from the strain between society moving forward, and some element within it resisting. Society is developing, and when the malefactor would seek to assert the validity of some outworn and erroneous predilection, society is no longer disposed to favor that one-time error.

In plays of this type, in which there is implicit the idea of progress, the author may be regarded as treating his subject matter sympathetically, due to the widespread popularity of the idea of progress, and its kindred ideas of the times. Almost every branch of human thought and activity was motivated by this great, prevailing idea. ". . . . we note how the history of the idea of Progress has been connected," says Bury, "with the growth of modern science, with the growth of rationalism, and with the struggle for political and religious liberty."[1] And, we might add, with the growth of positivism.

The very popularity of these ideas would insure their being accepted as realistic when they appeared in the drama. And the author who saw life moving, and who saw it moving in a right direction, was considered to be seeing life truly.

The last type of play in this group can be called the play of inevitable progress. This type shows a still closer, and final, outlook upon life and society. Here the author need not vex himself over whether society is shaking off the wrongs of the past so that it can move forward. Its motion forward is so inevitable that the author can even afford, on occasion, to find something in the past to approve of. The idea of progress at this point is well described by Bury:

> Thus in the seventies and eighties of the last century the idea of Progress was becoming a general article of faith. Some might hold it in the fatalistic form that humanity moves in a desirable direction, whatever men do or may leave undone; others might believe that the future will depend largely on our own conscious efforts, but that there is nothing in the nature of things to disappoint the prospect of steady and indefinite advance. The majority did not inquire too curiously into such points of doctrine, but received it in a vague sense as a comfortable addition to their convictions. But it became a part of the general mental outlook of educated people.[2]

Notions of progress would also accentuate ideas about the future and posterity, and here again Bury is worth quoting:

> The dogma [of Progress]--for a dogma it remains, in spite of the confidence of Comte or of Spencer that he had made it a scientific hypothesis--has produced an important ethical principle. Consideration for posterity has throughout history operated as a motive of conduct, but feebly, occasionally, and in a very limited sense. With the doctrine of Progress

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[1] J. B. Bury, The Idea of Progress, An Inquiry into Its Origin and Growth (London, 1921), p. 348.

[2] Ibid., p. 346.

> it assumes, logically, a preponderating importance; for the centre of interest is transferred to the life of future generations who are to enjoy conditions of happiness denied to us, but which our labours and sufferings are to help to bring about.[1]

In other words, society is now made up of individuals bound by a common destiny, rather than by revealed morality. It is for this reason that the term collective morality seems appropriate for this group of plays.

The changing standards that are bound to result from this march into the future are necessarily going to produce conflicts between the present and the past. These conflicts have an important bearing on the drama. Instead of there being conflicts with the devil, as formerly, there will now be those resulting from changing economic systems, a changing spiritual life, changing standards between men and women. Characters come to be motivated by the multiple forces at work within society--the factional strifes, the internal conflicts caused by the stress of inevitable development. Conflicts may result even from differentials of development within the same range of society.

The conflicts in this type of play tend to fall into three broad classifications--the spiritual, the material, and the emotional, just as life itself is supposed to have this threefold aspect. Under the spiritual would come those plays, for example, which deal with the position of the church in the modern world, the effect of loss of faith on the individual, the effect of changing attitudes toward Christian doctrine, etc. Under the material would come problems dealing with the breakdown of classes, all kinds of social strife, problems of economic survival, reaction against the rise of science and industry. And under the emotional would come such topics as changing relationships between the sexes, changing attitudes toward traditional standards of behavior on the part of men and women, etc.

The most important feature of this kind of play, however, is, as has been mentioned, that since progress is thought of as inevitable, the author can feel free to treat the past sympathetically. In a conflict dealing with changing ideals, the noblest of each side of the conflict, the best of the old and the new, meet and struggle. In thus having the capacity for presenting a

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[1] Ibid.

struggle between great or inevitable or noble forces, such a type of drama is truly dramatic, and preserves the principle of tragedy. And in its drawing upon social actuality for its material, it is at the same time the most valid kind of realism for the drama.

To re-state briefly the types of plays here discussed, they are:

Revealed morality

a) Universal
b) Sub-universal

Human morality

a) General thesis
b) Special thesis
c) Critico-directional

Collective morality

a) Approbative directional
b) Inevitable progress

In the next chapter a number of plays from within what is usually considered the realistic period in Spain will be examined in the light of the above plan.

Pérez Galdós

REALIDAD
(1892)

The reality which is discussed in this play is the reality of the hidden or the unusual, which may have a greater significance even than that which is readily observable or customary. The idea is expressed by Augusta herself, the heroine.

> Yo no soy sistemática. Pero me inclino comunmente a admitir lo extraordinario, porque de este modo me parece que interpreto mejor la realidad, que es la gran inventora, la maestra siempre fecunda y original siempre. Rechazo todo lo que me presentan ajustado a patrón, todo lo que solemos llamar razonable para ocultar la simpleza que encierra. ¡Ay! los que se empeñan en amanerar la vida no lo pueden conseguir.[1]

Federico Viera is having a love affair with Augusta, wife of Orozco. Federico has an especially guilty conscience because Orozco is his friend. His situation becomes intolerable when, in financial need, he is offered help by Orozco.

Federico's sister Clotilde, marries Pepe, a match of which Federico does not approve, since Pepe is not an aristocrat. Orozco's sponsoring of this romance and marriage permits Federico to feel animosity toward Orozco. In spite of his lofty principles, however, Federico, in dire straits, does not scorn the help of a light lady named Leonor, known as la Perí. His friends visit him, Infante, cousin of Augusta, and Orozco himself.

In a delirious condition finally, he is visited by Augusta, and shoots himself while she is there. Augusta hides elsewhere in the building while the disturbance following the shooting is going on, and escapes without anyone having had any knowledge of her connection with the affair, except Infante.

Orozco is by this time suspicious, and in the final scenes is torn between wanting Augusta to confess, and the desire for vengeance for his dishonor. Augusta does not confess, however, and leaves him in a troubled state of mind. Orozco philosophizes for a time over the littleness of man's tragedies in the midst of

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[1]Galdós, Realidad (Madrid, 1892), I, vii.

the espacio infinito. At length he beholds an apparition of Federico, and addresses it, saying that he forgives him. "Sé que moriste por estímulos del honor y de la conciencia," says Orozco, "porque la vida se te hizo imposible entre mi generosidad y tu delito, entre el bien que te hice y el mal que me hiciste. Si en tu vida hay no pocas ignominias, tu muerte es un signo de grandeza moral. Tú y yo nos elevamos sobre toda esta miseria de las pasiones, del odio y del vano juicio del vulgo. No sé abhorrecer. Me has dado la verdad: yo to doy el perdón. Abrázame."[1]

Significant action.--A young man, overwhelmed by shame over having betrayed the honor of a friend, shoots himself. The friend forgives the memory of the young man, and declines to take any traditional course of action against his wife.

Ethical interpretation.--There are really two parts to this play. In the first, Federico is seen as having transgressed against the institution of marriage, and disaster attends him. In this case, the author is condemning his action. In the second part, Orozco too is faced with an inner conflict, as to whether to punish, or to act with clemency. The fact that he chooses the latter course would indicate that Galdós is endorsing the virtue of clemency.

Special connotation.--In the first phase of this drama there is no special connotation. In the second, however, one appears. Orozco is tempted to follow the traditional course of vengeance in order to vindicate his honor. He does not do so. Instead, he follows the more reasonable course of recognizing the littleness of human passions in the midst of the vast cosmos. ". . . . Si el espacio infinito se pudiera reir," he says, "¡cómo se reiría de las bobadas que aquí nos revuelven y trastornan!"

Thus Galdós points the way to a new ordering in society, a society of which Orozco is representative, in which traditional standards are changing. He is presenting a new attitude toward a situation which theretofore had traditionally had only one solution, that of vengeance. Orozco struggles with the desire to have recourse to that solution, a desire that would have won out under traditional standards. But in the end, he adopts a newer, more clement policy.

Yxart makes the following comment on this play: "La re-

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[1] Ibid., V, escena última.

sistencia a aceptar al intelectual Orozco, es hasta la fecha la última y mas saliente nota del criterio de nuestro público."[1]

Identification.--The earlier phase of this play is of the sub-universal type, and the second phase of it is approbative directional. Only the latter, however, as representing the more complex and highly developed aspect of the play, will be considered in the final summary of these analyses.

LA LOCA DE LA CASA
(1893)

The impoverished Marquesa de Malavella is the friend of the well-to-do don Juan de Moncada. The Marquesa has two sons, Jaime and Daniel, while Moncada has two daughters, Gabriela and Victoria. Gabriela and Jaime are novios: Victoria has a vocation for the church. Daniel also appears to be interested in the church, but his interest is only a reflection of his love for Victoria.

Moncada is ruined financially. His sister Eulalia and his agent Huguet would like to promote a match between Gabriela and Jose Maria Cruz, to save the family fortunes. Cruz is a self-made millionaire who had served the Moncada family as a boy. Cruz himself desires such an alliance, but Gabriela is horrified at the idea. Cruz is violently resentful, as a result of her reaction.

Victoria, almost ready to profess in the convent, comes home on a visit, and learns about her father's straits. She is divinely inspired to sacrifice herself. As part of the conditions under which she will marry Cruz, however, the restoration of her father's credit by Cruz is necessary, and she is to have the right to return to her father if any grave differences come up between them.

They marry. Trouble begins when Victoria wants to give money to the Marquesa which Cruz had instructed her to give to a business associate. He even suspects Daniel of being her lover. Victoria leaves him. She is about to re-enter the religious life as directress of a charitable institution, founded by Jordana. Jordana is having his latest child baptized at the institution. Cruz, now an outcast, hangs around the edges of the celebration.

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[1]Jose Yxart, El arte escenico en Espana (Barcelona, 1894), p. 331.

He learns that Victoria is pregnant. This brings about a reconciliation, as Victoria realizes that she loves Cruz, after all, and he her.

Significant action.--A spiritual girl marries a materialistic man, in order to help her family. Their personalities clash, and they separate, but are reconciled by the fact that the girl is pregnant.

Ethical interpretation.--Throughout the play, the stronger of the two personalities is that of Victoria. Since she conquers the obstinate soul of Cruz, it may be understood that it is his own love for her which tames him, or in other words, that love conquers all.

Special connotation.--Victoria, la loca de la casa, or imagination, symbolizes the spiritual side of life, and Cruz, the material. The material must be governed and tempered by the spiritual. This is the obvious suggestion of the play. Cruz's materialism, moreover, could be further understood as the positivism which imbued the thought and action of the nineteenth century, while Victoria's virtues could be considered as standing for Spain's religious tradition of the past. Their happy marriage, ultimately, implies on the part of the author a belief that although these two philosophies of life are striving in opposite directions, one in the direction of human progress, the other clinging to the past, their best solution is to combine forces.

Also indicative of a special connotation, perhaps, although one which is not organically related to the action, is the Galdosian interest in eugenics, which is apparent in the number of progeny that are mentioned in the play. Jordana, we learn, is the father of twelve. Among the conditions under which Victoria will marry Cruz is one stipulating that he must provide for the six children of her brother Rafael. And Victoria herself is about to add to the list.

Identification.--Since this play offers the picture of humanity striving forward in material achievement, and being adjusted in the process by the spirit, it is of the inevitable progress type.

LA DE SAN QUINTÍN
(1894)

Rosario de Trastamara, Duquesa de San Quintín, is impov-

erished, and comes to live with a distant relative, don José. Don José is the father of don César de Buendía, and don César is the father of Víctor, a natural son. Víctor who is living in the neighborhood, is socialistically inclined. César is trying to break his spirit before he recognizes him legally.

The Marqués de Falfán de los Godos, a debtor of César, is antagonistic toward the latter, because of humiliations he suffered at the hands of César before the debt was paid off. He has some letters which prove that Víctor is not the son of César, and plans with Rosario to put these letters into the hands of César. Rosario's motives in agreeing to such a conspiracy are two-fold. Having met, talked to, and fallen in love with Víctor, she would like him to prove his independence of the Buendía family. She is also angry at César, who had made insinuations about her mother when his advances to her, Rosario, were rejected.

The letters are in the pocket of her apron. César, having written proposals to her, thinks they are a reply to his messages. When he asks for the letters, Rosario hands them over, and Cesar thus finds that Víctor is not his son. A general disturbance follows. When Víctor appears, not knowing what it is all about, Rosario tells him he is not César's son, and confesses that she loves him. Víctor's final appearance is to claim Rosario in the presence of all, defy the Buendías, and take Rosario off to America.

Significant action.--An impoverished duchess falls in love with a young man of doubtful origin and advanced ideas. In spite of their difference in station and the opposition of her relatives, they plan to marry.

Ethical interpretation.--As a conflict of wills, Rosario's efforts to improve the status of Víctor, against the petty opposition of César is not a stirring conflict, but at least César furnishes about the only active conflict in the play, and love wins out against him. Love also wins out against prejudices of class. Therefore, in its universal aspect, this play has the same intention as La loca de la casa, that love conquers all.

Special connotation.--This play also repeats somewhat the special connotation of the previous one, in that it propounds a blending of the old and the new. In the former, however, it is philosophies which are involved, while here it is the mingling of the classes.

Yxart says of this play: ". . . . hay en el pensamiento de La de San Quintín, olvido de la realidad contemporánea. . . . . Se comprende la lucha y la reconciliación de Victoria con Cruz (La loca de la casa), del espíritu con la materia, ..." But if, as don Jose says in La de San Quintín, "es un mundo que nace," it is a world based, says Yxart, on the union of the old aristocracy and the modern socialism. "Los términos del problema son tan inesperados y tan inesperada la solución, que, aun tratándose de un drama o por lo mismo que se trata de un drama, no comprendo como Pérez Galdós ha podido incurrir en esta equivocación que no corresponde a ninguna realidad, a ninguna esperanza de lo porvenir."[1]

This criticism is not quite just, however, If the solution does not correspond to any existing reality, it does correspond to certain hopes for the future which Galdós and many others must have shared. It is significant that the duchess is impoverished and that Víctor holds advanced ideas. Thus there is implied more than simply that love sweeps aside class distinctions. There is a certain note of ultimate and inevitable amalgamation suggested by the nobility becoming poorer and the lower classes becoming more intellectual. Society is pictured in this play as in motion, and coming into conflict with past standards and institutions. Galdós solves it by combination.

Identification.--This play is of the inevitable progress type.

LOS CONDENADOS
(1894)

It is in this play that Galdós committed the lapse of vraisemblance which led him to make the lengthy and unconvincing explanations to which reference has already been made.

Santiago Paternoy, forty-five years old, is getting ready to marry Salomé, niece of Jerónimo Gastón. Barbués, an influential villager, tells Paternoy that Salomé is in love with an outlaw, José León, who is lurking in the vicinity. The two are surprised in each other's company, and Salomé confesses that she loves the outlaw. Paternoy, as one respected by all the town, tries the case then and there, and in spite of the protests of Gastón, and Barbués, whose brother was killed by José León, he

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[1] Yxart, op. cit., p. 348.

lets them go free, saying: "Criminales de amor, les condeno a la vida, al amor mismo, y a las consecuencias de sus errores."

José León has proved, or seemed to prove, his identity by claiming to be one don Fernando de Azlor. Feliciana, a widow, and former mistress of the outlaw, confirms him in this.

José León and Salomé go to live among some ruins of a Templar building. After six days they are still unmarried. Santamona, a santa vieja, brings them food. Popular indignation has been aroused against José León because he is now suspected of certain other crimes. Salomé, on being shown her lover in colloquy with Feliciana, is maddened by the sight, and tells Gastón and Barbués that José León is really one Martín Bravo, for whom they have been looking. They take her away. José León returns, but before Barbués and two other men come back for him, he is hidden by Paternoy and Santamona. These two hope to rescue him, not only for Salomé's sake, but to save his soul. They both swear a false oath to Barbués that the outlaw is not there. Then, after the others have gone, they too leave him, sorrowing at the foot of a cross.

Salomé, completely mad, retires to the convent of la Esclavitud. José León comes to carry her off, but when he sees her, he is repentant, and in the presence of the townspeople, Barbués, Paternoy, Santamona, and others, makes a full confession of his crimes, which include three murders, various burnings, etc. He is ready to surrender to Barbués. Paternoy pleads with him, and asks Salomé to dissuade him. She, under the hallucination that she is no longer living, says: "Yo, yo sentencio ahora? (Con iluminismo y acento místico.) Quiero que venga a mí . . . . . Le condeno a muerte. . . . ." The play ends as José León says to Barbués, "Vamos," and they go out together, presumably to the spot where José León is to be executed.

Significant action.--A criminal and a girl who has been engaged to another man, go away together. When the criminal's past and present conduct are about to cause his undoing, he is saved with a false oath by well-wishers. The girl is driven mad by his fickleness, and through her lips comes the retribution which sends him willingly to atone for the past with his life.

Ethical interpretation.--As nearly as this play has any main intention, it appears to be that of showing that Salomé is guilty of deserting Paternoy for José León, and that the latter

is guilty because he is an habitual criminal, and that they cannot therefore expect happiness. They are condemned to live with their own guilt. This results in their complete undoing. José León is to be executed, and Salomé, although in a kind of Galdosian state of beatitude, is nevertheless mad. They have transgressed against the human code, and are punished.

This appears to be a more plausible interpretation of the play than to give too much importance to the false oath, and say that Galdós means to allow deceit to be justified in the service of a high ideal. Galdós' remarks have already been quoted about "verdad temporal" and "verdad infinita."

Special connotation.--None.

Identification.--Salomé's offense is one against human custom, which would make it sub-universal, whereas José León's principal offenses run to murder. Violating as this does, the universal precept--"thou shalt not kill,"--José León's transgression is one against universal morality. The play is therefore both sub-universal and universal. As before, when two aspects appear in one play, only the most advanced of the two will be used in later reference.

VOLUNTAD
(1895)

Don Isidro Berdejo is about to lose his store, through having guaranteed someone who failed in business. Foreclosure is hanging over his head. He is suffering from abulia. Two of his children are useless in the crisis, engrossed in their own interests--Serafinito in sociology, Trinita in music. Doña Trinidad, the wife, is as useless as the two children. They all wish that they had the other daughter, Isidora, back again. Isidora, however, had disgracefully left home to live with the rich Alejandro, a talkative and determined dreamer.

Nicomedes and Luengo pretend to be friends of Isidro, but actually they have an interest in getting possession of Isidro's store. About the time that things are getting to be intolerable for Isidro, he learns that Isidora has re-awakened and wants to come home. This news is brought by Isidro's brother Santos, who has just come to town and who tells the family he has called on Isidora. She comes back, is forgiven, and plunges into the work of rehabilitating the household, making everyone do his share of

the work.

Alejandro shows up, and almost causes Isidora to spoil a business deal. She pulls herself together, however, and by a business coup, buys the camisería of Rodríguez, which Nicomedes had also wanted to buy. Alejandro, meanwhile, has been ruined financially, and is shattered by the news, which is delivered to him by Isidora. Her strong will prevents him from committing suicide, and the prospect of a happy life with Isidora revives him. He now even wants to marry Isidora, a thing which he had previously objected to doing. The parents accept him, on this basis, and all ends happily. In the last line of the play, Isidora says: "Oh! Preciosa fuerza del alma! Aquí te tengo, aquí. Contigo he de hacer aún grandes cosas."

Significant action.--An energetic young woman saves her family from financial ruin, and improves her own status from that of mistress to that of wife, rescuing at the same time, her lover from complete lassitude of spirit.

Ethical interpretation.--In this play, activity is seen to enter a place where there is inactivity, and the result is the more abundant life for all. This activity emanates from Isidora, and one might therefore expect her to be rewarded for bringing happiness to others. This is not the case to any obvious degree, however, for certainly Alejandro does not appear to represent her whole happiness. He seems, rather, a liability. Isidora's happiness is achieved through winning it for others, and her activity brings its own reward, therefore, in the satisfaction of doing good. Thus, the play states the familiar principle that unselfishness brings happiness, whereas sloth and self-interest bring unhappiness.

Special connotation.--It might be possible to interpret this play into some kind of symbolic terms, such as Isidora standing for the exploitation of available resources, and Isidor standing for the apathy of the past. On the whole, however, there are not enough apparent grounds for assuming such symbolism. There is, in the first place, no note of that dignity or grandeur which might be expected when an author is thinking in terms of human destiny.

Again, one might be tempted to perceive some special connotation in the fact that the protagonist is a woman, and that feminism was one of the questions of the time. There is, however,

no direct connection between the fact of Isidora's being a woman, and the action of the play; in other words, she does not save the family because she is a woman, but because she is an individual endowed with extraordinary energy. If feminism were to have any direct influence on the conflict, it would have to show, for example, a woman competing with men, and either winning because she had certain qualities peculiar to women, or losing because she had a lack of certain qualities peculiar to men.

Identification.--Universal type.

DOÑA PERFECTA
(1896)

Pepe Rey is an engineer on a mission in the region of Orbajosa, a reactionary town. He is in love with his cousin Rosarito. Pepe's aunt, doña Perfecta, is opposed to his interest in Rosarito because she is convinced that as a scientist, he must necessarily be anti-religious. She is aided and abetted in her animosity toward Pepe Rey by the canónigo don Inocencio, great-uncle of Jacintito. María Remedios, mother of Jacintito, has delusions of getting her son married to Rosarito.

Pepe gets into disrepute in the town because of his supposedly irreverent behavior at mass, when he was admiring the artistic qualities of the church; and through complaints of Licurgo that poisonous water flows from certain lands belonging to Pepe. Also Pepe and Tafetán, an old dandy, have been seen talking to some girls on the street. One of the girls is the sweetheart of Cristóbal Ramos, known as Caballuco, a local guerrilla chieftain. Caballuco has promised the governor that he will not lead an uprising, although civil war is going on.

Pepe has a clandestine interview with Rosarito. It is interrupted by doña Perfecta, who had shut Rosarito into the house and would not let her see Pepe. Pepe defies her. Their quarrel is ended by the noise of arriving troops. It is the cavalry. The army is on Pepe's side, and he plans to flee with Rosarito. Perfecta goads her local chieftains into an uprising, led by Caballuco. Pepe comes to Perfecta's house, backed up by some of his soldier friends.

Caballuco is on the premises. When Pepe comes in, María Remedios gives the alarm, calling out that they are killing Per-

fecta. Then she cries: "Cristóbal, defiéndeme!" A shot is fired from the garden, presumably by Cristóbal. Someone falls. They pretend they do not know who it is, but it is Pepe, mortally wounded. Perfecta says: "Misericordia, Señor; misericordia . . . . para ellos . . . . y para mí!"

Significant action.--A devout but autocratic woman has her nephew murdered, rather than let him marry her daughter. She does not want to give up her daughter to a man whom she believes to be a dangerous progressive, nor does she want the things he stands for to gain a foothold in the region she controls.

Ethical interpretation.--Although Pepe is murdered, one cannot say that it is a victory for Perfecta. It is rather a sign of weakness that she is forced to resort to violence to impede the career of Pepe. Authority which thus has recourse to foul play is condemned, the note of condemnation being implicit in the monstrousness of the deed.

Special connotation.--Pepe stands for enlightenment and the new order, Perfecta for obscurantism and tradition. The conflict is one between the old and the new. Had Perfecta not stooped to murder, she would have been a noble character, and being identified with the ideals of the past, she might have reached heights of tragic grandeur. If this were true, the play would show a concept of inevitable progress. But by the action of the play, we are forced to condemn Perfecta, and say that she stands for wrong tradition, autocracy, and obscurantism, rather than for Christianity.

Identification.--Since the play approves the trend and rejects the past, it is of the approbative directional type.

LA FIERA
(1896)

The setting for La Fiera is the year 1822, or twenty-one years before Galdós was born. This fact, combined with the fact that the play is given melodramatic and romantic treatment, prevents its being included here, in a study of serious modern drama.

La Fiera is civil war, the beast with two heads, "esa terrible bestia de la discordia," as Berenguer, the hero of the play puts it. The factions in this case are Liberals and Absolutists. Symbolism is present when Berenguer slays both Valerio and Juan, leaders of the two factions.

ELECTRA
(1901)

Máximo, nephew of don Urbano, is a successful scientist and a widower with two children. He lives next door to his uncle and aunt, don Urbano and Evarista. Electra, daughter of a cousin of Evarista, lives with them. She is a madcap, but has a great capacity for seriousness and helpfulness when rightly governed. This of course is part of the symbolism of the play.

Electra's mother was Eleuteria, a wayward woman. There is a suggestion that Pantoja may be the father of Electra. He is an obscurantist and is the founder of San José de la Penitencia. He had been one of the loves of Eleuteria, who had repented her past life and lived until her death in the convent Pantoja founded. Pantoja wants to expiate his past by getting Electra to enter the convent. At the same time, a family friend tells Electra that he is ill and that he will see to it she is well taken care of. This is Cuesta, who suffers from a cardiac disorder.

Meanwhile Electra and Máximo have fallen in love, starting by her befriending his children and leading to her helping him in his laboratory. There is a great deal of elaborate symbolism here, dealing with the fusion of two metals in making an alloy. Pantoja is thus blocked in his efforts to get Electra into the convent. He tells Electra that Máximo is not the son of Lázaro Yuste and his wife Josefina Perret, but that Máximo's real mother was Electra's own, Eleuteria.

This drives Electra mad. They take her away to La Penitencia. The Marqués, a friend of Máximo and one who has helped their romance from the start, and Máximo himself, come to the convent to say that Cuesta has died and has left half his wealth to Electra if she will leave the convent. Pantoja, confident she will remain, says she is free to choose.

The Marqués and Máximo agree to take her away that night. They have keys to one of the gates, and have also the confidence of one of the sisters, Sor Dorotea. The latter tells Electra that Máximo is on his way, and that her consanguinity with Maximo is deniable. Electra has a vision of her mother, of whom she has had other visions in the past. The vision tells her that her supposed relationship to Máximo is a lie, and that it is unnecessary

for her to stay in the convent. The Marqués and Máximo arrive and take her away, leaving Pantoja to his solitude.

Significant Action.--A girl is separated from her sweetheart through selfish motives on the part of a man who thinks he may be her father. He makes her think she is the half-sister of her sweetheart. A vision of her mother informs the girl this is not true, and she is rescued by her novio.

Ethical interpretation.--Pantoja would try to destroy the happiness of the two young people by using falsehood. The truth comes out, however, even though it has to do so by supernatural means. Love therefore wins in the end against selfishness.

Special connotation.--Although this aspect of the play is broadly stated, and is not specific in the most realistic sense, it does, nevertheless carry a number of ideas that have genuinely contemporary aspects. There are three elements present--Máximo, representing material progress; Electra, representing the more imaginative side of this nature, and perhaps also the spirit of electricity if not of metallurgy, chemistry, and physics; and Pantoja, representing the forces of reaction. There is of course the suggestion that steady Máximo needs the help of the more volatile Electra at times. This recalls, of course, La loca de la casa. The central idea, however, judging from the action, is that obscurantism cannot retard progress.

Identification.--Since this play propounds a human progress which wins out over the evils of the past, and rejects its wrong traditions, it is of the approbative directional type.

MARIUCHA
(1903)

María, or Mariucha, is the daughter of a Marqués, don Pedro. Her mother is Filomena, and her brother, Cesáreo. The family is impoverished, but Mariucha is the only one who does not retain their former prejudices and attempt to keep up their former appearances. Instead, she goes into business and is the partner of León, a man with something of a past, but who is not ashamed to work when his circumstances have become poorer.

Mariucha's enterprise saves her ruined family, but in the meanwhile Cesáreo's method of restoring the family fortunes is more in keeping with their beliefs. He marries the wealthy Teodolinda. The family now want Mariucha to give up her work,

and León as well, with whom she has fallen in love. But Mariucha will not give up the life in which she has made her own way. She and León are aided and encouraged in their romance by the priest, don Rafael. In a scene before a hermitage on a mountainside, her family come for her, while she is waiting to meet León. They all call to her as she runs away from them. But she replies, climbing higher up the mountain: "no me llaméis. . . . . Desde este instante sólo tengo a Dios por padre."

They leave her to her fate, and María and León marry happily.

Significant action.--A young woman leaves her noble but needy family in order to work, and to marry a man beneath her station. The only difference between the status of Mariucha and that of Rosario, la de San Quintín, is that Mariucha has a number of dependents.

Ethical interpretation.--The family may be said to represent selfishness, and María, unselfishness, since it is she who has supported them. They are ashamed of her occupation, however, and seek the vainer road to happiness by the son's marrying for money. María is rewarded by true happiness.

Special connotation.--The significant thing about María's career is that she does things which no one in her position had done before. It is therefore in her rejecting certain past standards that the center of interest of the play lies.

Identification.--Since the side which is rewarded is the one which is moving in what is accepted as the right direction, the play is of the approbative directional type.

EL ABUELO
(1904)

The aged conde de Albrit revisits his former estates, now under the domination of his daughter-in-law, Lucrecia, condesa de Laín, and the management of former servants who have prospered. The Count's son, Lucrezia's husband, has been dead for some time. The Count suspects that Lucrezia was unfaithful to his son, and that one of the two granddaughters, Nell and Dolly, is really the daughter of a painter, Carlos Eraul.

He wants to know which is which, in order to make the right one at least heir to the name and traditions of the family, if not the heir to very much real property. He confronts Lucrezia with this question, but she defies him. He talks to the children,

thinking first one, then the other, shows more indications of nobility. Dolly shows a talent for painting, which makes the Count wonder if she has inherited it from her mother's lover. At the same time, it is Dolly who is kindest to him, and does helpful things for him.

The Countess, the former servants, and townspeople, try to get the Count to enter an asylum. It is Dolly who refuses to desert him in this dark hour. Senén, the insolent steward who has risen in the world, finally gives the Count proof that Dolly is the one who is not his own granddaughter, and Lucrezia authorizes her confessor to tell the Count the truth. The Count then accepts the reality, saying that that which endures is within, and that it is love which is eternal truth.

Significant action.--A proud old nobleman finds that the granddaughter who displays the true virtues is the one who is not of his own blood.

Ethical interpretation.--The Count's pride is humbled by the discovery, but he is compensated by the love of Dolly. He is therefore, as a proud man, taught a lesson in humility.

Special connotation.--The Count stands for the old régime. The illegitimate granddaughter stands for unsuspected virtues among those who are not of noble blood, in other words, the new order. For the Count, the old order is changing, just as his own position has changed. He finally has to accept the truth.

On the one hand, then, is the Count, standing for the best traditions of the past. He expects the ruling class to display virtues. On the other hand, is the best promise of the future, that virtues will be recognized for their own sake. The best ideals of both sides, therefore, meet and conflict. In the Count's acceptance of the inevitable, there is an effect of nobility, a note of grandeur. Such a play, as has been stated before, comes nearer to tragedy than any other type of realistic play.

Identification.--Since this play shows even the moral side of the past being overcome by the progress of society in a right direction, it is of the inevitable progress type.

BARBARA
(1905)

This play has its setting in Syracuse in 1815, and its

action is as romantic as we may suppose it to be in that famous play composed by Mesonero Romanos' nephew, called ¡¡ELLA ...!!! Y ¡¡EL ...!!!, in which one of the characters is also the tyrant of Syracuse. Galdós calls the play a tragi-comedy, and indeed it has a certain quality of dreamlike grandeur that may be vaguely associated with this type. Its action, although indicated as taking place in the nineteenth century, occurs twenty-eight years before Galdós was born, and the play will therefore not be included in this study.

AMOR Y CIENCIA
(1905)

Paulina, who had been unfaithful to Guillermo in the past, because of their savage incompatibility, has had a son by the other man, Cristián. The child is Cristín. Paulina is now living under the protection of the Marqués. The child becomes seriously ill, presumably from diphtheria. Paulina's friends want to call in Guillermo, now a famous doctor, who has just arrived in the city. She is persuaded to let him come, in spite of her terror at confronting him again. Her advisers in this step are her aunt, Sor Elisea, Solís, her own doctor, and the Marqués himself.

Guillermo comes and cures the child. There are bitter scenes between Paulina and Guillermo, in which they recall their former quarrel. Guillermo reproaches her for her past conduct, which he claims was simply the result of her frivolity and vanity. Due to the recovery of the child, Paulina is obliged by a promise to Elisea to be more charitable toward Guillermo, and to think more about Christian faith.

Paulina hears of Guillermo's Asilo, which is said to be filled with women and children who practice a sort of paganism. Actually, it is dedicated to practical Christianity and work. Paulina goes to it and begs admittance, after having first been oppressed by the saintliness of some of Guillermo's charges. In fact he enters to find her quarrelling with one of them. He calms everybody, and finally agrees to take in Paulina and Cristín, if Paulina will promise to love Salvador, called el Niño Dios, as her own. Salvador is a waif, reconstructed by Guillermo. Salvador must also accept Paulina. He does, and all ends happily.

Significant action.--A doctor cures the child which his wife has had by another man. The wife follows the doctor-husband,

who has devoted his life to the service of others.

Ethical interpretation.--Guillermo is the stronger of the two, for instead of wasting time in vengeance against Paulina at the time they originally separated, he turned his energies to becoming more successful in his profession. In the end, it is Paulina who needs her husband, and follows him to the Asilo. Thus it may be stated that Guillermo has created true happiness for himself by devoting himself to the happiness of others. In other words, unselfishness brings happiness, selfishness brings only unhappiness.

Special connotation.--One might find in this play the trace of a thesis on the subject of "casarse pronto y mal," but the fact that both Guillermo and Paulina face a happy and peaceful future in the end, would prevent considering the play in this light. The main issue is the value of the things Guillermo stands for. He is a symbol of enlightenment, of deeper spiritual life through utilizing all the materials of life for good, even of science. His Asilo is a vision, however Galdosian, of the future. One can therefore see part of society going on in a right development, pulling after it, making it adjust to the new ordering, another side of humanity, that is, the more selfish side.

Identification.--Since the old must adapt itself to the new, the note of inevitable progress is struck. This play is therefore of the inevitable progress type.

PEDRO MINIO
(1908)

The scene is the Asilo de Nuestra Señora de la Indulgencia, where the watchword is fay ce que vouldras for the old folks. They have play money, a café, a lottery, a theater, etc. Pedro Minio, an inmate, has ruined himself because of his fanciful, romantic nature. He was prodigal and mujeriego, and speaks of the predominio which he possessed over women, a word which metathesized, gives the title of the play. Ladislada, an ex-cook, is his romantic interest in the asylum.

His nephew Abelardo and family come to inspect the place with a view to establishing a similar home for the aged. Abelardo, forty and henpecked, has broken his health making a fortune. He has not met his uncle for many years. Pedro makes him forget his troubles. The old man, simply through wishful thinking, acquires

the notion that he is going to be made director by Abelardo of the new asylum.

Meanwhile Abelardo's wife, Hortensia, his daughter, Fanny, and her fiancé, do not approve of the frivolity that goes on at Indulgencia, and Hortensia announces that instead of building a new asylum, they will give the million pesetas to the Capuchins, for taking in old people. She says they will put Pedro among the Capuchins, in the expectancy that it will make a better man of him. Pedro rebels at the idea, and finally Abelardo does also. He calls for a notary, says Hortensia can have his goods, but that he is going to stay in the Asilo with Pedro. He says he will dispose of his half of his fortune in accord with Pedro and Ladislada.

Pedro is happy after all to stay among his friends. He says: "Señora sobrina, señorita y caballero: deslumbrado por mi fantasía, quise ir con vosotros, persiguiendo un ideal de caridad. Pero el ideal está aquí. Mi engaño ha servido para desengañar a este infeliz, a este mártir, que viene a participar de la paz y de la dulce alegría de nuestra casa. Hermanos, acogedle, abrazadle con amor. (Abelardo abraza a viejas y viejos, uno por uno.)" They all echo, "Sí, sí. . . . . Es nuestro."

Significant action.--A comparatively young man prefers to join his uncle in an asylum, rather than continue to suffer the slings and arrows of the outside world.

Ethical interpretation.--Abelardo is not happy with his material success, for two reasons; his poor health, and the domineering attitude of Hortensia. His rejection of his former standards of happiness, and his decision to stay in the asylum, demonstrate that spiritual peace is more desirable and more substantial than material happiness. This same idea is borne out by Pedro's relinquishment of his illusions of returning to active life, and his realization of where his true happiness lies. Hence the play offers a plea for spiritual values as against material ones.

Special connotation.--It is unfortunate that the form which Galdós selected on which to base his appeal for peace and spiritual freedom should have been an asylum, since it makes the whole tone of the play retrogressive, rather than the progressive tone which Galdos must have intended. In other words, the play would seem to state that many of the standards in which the world

puts much faith are false, and that spiritual peace is greater than these. But the presentation of this idea is worked out in a way that can only be described as puerile. human problems are solved by the escape method, and no responsibility is taken for the rest of humanity. In the meanwhile the inmates of the asylum are attaining spiritual peace by continuing to enjoy the pleasures of that very world from which they are escaping--that is, the lottery, café, theater, etc.

There is something reminiscent of the Asilo of Ámor y ciencia in this Asilo de la Indulgencia, but this one is even less attractive as a Utopia.

Identification.--Offering, as it does, a kind of Utopian picture, however unattractive, this play is based on a notion of progress. Abelardo, the materialistic present, finds that true happiness is not to be found in the utterly worldly life, and ajusts to the social theory of the future--Utopia and universal love.

However regrettable, it seems that this play should be classified as one of the inevitable progress type.

CASANDRA
(1910)

Doña Juana is an ancient lady who is rich and extremely religious. All her relatives are more or less dependent upon her, and are waiting for her to die. These are her niece Clementina, Clementina's husband Alfonso, and their two daughters Beatriz and María Juana; Clementina's brother Ismael and his wife Rosaura; and Rogelio, natural son of Juana's dead husband and symbol of his infidelity. Zenón is a nephew of the dead husband, and is an eccentric of the most depressing variety.

Rogelio has a common-law wife, Casandra, and two children by her. Casandra's father was a sculptor, and Juana strongly disapproves of the bohemian life which she is sure Casandra must have led. In a harrowing interview which Casandra has with Juana, the latter wants to know if she ever posed for her father.

Rogelio is to receive a large inheritance if he is living morally, and if not, Juana is to get him to do so before she gives him the money. She is also to see to it that he marries. Juana interprets this as getting him to desert Casandra and marry a protége of her own. Rogelio does go as far as deserting Casandra,

taking the children with him. Juana sends some money to Casandra to console her. Casandra asks Alfonso and Clementina to intercede for her with Juana, but they are afraid to jeopardize their own position.

Juana suddenly decides to give her fortune to charity, leaving only the goods in her house to her family. This is disastrous for Alfonso, Clementina, and Ismael, who had great hopes of inheriting Juana's wealth. Alfonso is interested in agricultural development, Ismael in industry and engineering. Clementina has brought up her children in the habit of luxury.

Casandra visits Juana when the latter, alone, is arranging for the disposal of her household treasures, jewels, silver, etc. Casandra gives her back the money she had sent, and in an access of fury, stabs her with a knife among the articles lying about. Casandra says to the others, when she is found beside the body of Juana: "Desmayada, no; muerta . . . . . (Con bárbara entereza.) He matado a la hidra que asolaba la tierra! . . . . Respira, Humanidad!"

Significant action.--A rich old lady deprives her relatives of an expected inheritance, persecutes and ruins the life of a young woman. The young woman is driven to desperation, and finally kills her.

Ethical interpretation.--Juana is the transgressor here, because of her selfishness and her indifference to the sufferings of others. She is greatly preoccupied with the welfare of her own soul, but her intolerance loses for her her life.

Special connotation.--Juana represents obscurantism, which hinders such helpful developments as those in which Alfonso and Ismael are engaged. Casandra, ruined by Juana's lack of true mercy, represents the retributive force which punishes Juana's intolerance. There is little identification proper, between Juana and the church, throughout the play, but there can be no doubt of Galdós' intention in Casandra's reference to the "hidra que asolaba la tierra." Reasons of discretion perhaps caused Galdós to refrain from too open an indictment.

The enterprises of Alfonso and Ismael are the onward forces of society. Religious traditionalism and obscurantism hold them back. The solution suggested by the violent ending of the play is for humanity to rise against the monster.

Identification.--The play proposes to reject certain

standards of the past. It is therefore approbative directional.

CELIA EN LOS INFIERNOS
(1913)

Celia, Marquesa de Monte-Montoro, has just come of age, and is now in control of her fortune. Germán is a young office employee in her house, with socialistic ideas, and Celia plays with the idea of helping him to bring about "equilibrio social." Celia also has a companion who is more than a servant, Ester, her hermana de leche. A quarrel between Ester and Melchora, a minor servant, brings out the fact that German had seduced first Melchora, then Ester. Celia is furious, mainly because of having made it clear to Germán that she was interested in him herself. She dismisses Ester, and Germán leaves, after being warned that he should do so by Pastor, old administrator of the house.

Celia, disillusioned with society, after she sees herself besought because of her great wealth, goes in for sociology. She hears that Germán and Ester have been living in misery, that Germán is now working honestly, but that nothing is known of Ester. Celia decides that she will visit the lower levels of society, as she is anxious to see how the other half lives. The lower levels are whimsically designated as "hell." She and Pastor disguise themselves and go.

They visit a low quarter where, looking for German, they find Ester. Celia performs a number of charitable acts here. Ester says she and Germán have been working for some time at the Trapería de Cross. Celia wants to see it, since it is described as a place where "despojos vuelven a la vida." They visit the rag factory which handles only linen, wool, and cotton. Silk, they find, for some obscure reason which implies that social justice is involved, cannot be restored.

Ester is capataza. Celia buys the business, outbidding a French house. She plans to institute a profit-sharing system. Germán, in gratitude, kisses the hand of Celia, an act which makes Ester suspicious. But she is finally convinced, however, of Celia's good intentions. All the obreros cheer Celia, she cautions them to lead a moral life, says that Ester and Germán must get married, and that she is going to send Leoncio, a young labor leader and the probable reason for her recovery from Germán's perfidious charm, on a trip abroad to study social problems.

Leoncio says: "Sois la gloriosa iniciadora de una feliz concordia entre las clases altas y las clases humildes. Vivid mil años, ilustre y santa mujer." After further congratulations, Celia says airily: "Y ahora, no teniendo nada que hacer aquí, me vuelvo a mi cielo."

Significant action.--A young woman comes into possession of vast wealth, which she decides to use in helping others. She is so unselfish as to forgive a man in whom she has been interested, for his interest in another woman, and plans to devote her power and influence to the improvement of the "clases humildes."

Ethical interpretation.--Celia perceives the hollowness and sham of living for herself alone, and determines to help others. Her spiritual growth carries her beyond the petty emotions of her earlier life, and to an environment of peace which Ester and Germán, seizing the happiness of the immediate, have not known. Thus, unselfishness is rewarded.

Special connotation.--Celia stands for enlightened wealth, which will assist the inevitable improvement of the lower levels of society. The picture of hell which Galdós draws, represents the suffering part of humanity which is on its way to a more abundant life, as indicated in the preaching of Germán and Leoncio. That part which might tend to be reactionary, can actually contribute to the great movement for the greater happiness of all.

Identification.--Inevitable progress type.

SOR SIMONA
(1915)

Sor Simona is thirty-eight years old. In her youth she had been in love with Angel Navarrete, but when he married someone else she became an Hermana de la Caridad. The play takes place in 1875, during the second Carlist war. Sor Simona has been a nurse in Logroño and Viana, for her order. She begins to show signs of mild lunacy, escaping on one occasion from her convent. Her manias are freedom, gathering and distributing flowers, and thinking that she is living in the Middle Ages. She had been kept in seclusion in the convent for three years or more, until a fire allowed her to escape. She is now wandering about the countryside, tending the sick and wounded. She begins to acquire a reputation as a saint. Her uncle, a doctor Ulibarri, Clavijo, another doctor, and Mendavia, a Carlist officer, keep an eye on her.

There is a great deal of discussion among Sor Simona's attendants as to whether these three are not archangels accompanying her.

Simona cures some wounded in the troop of lieutenant-colonel Sacris, who reveres her as a saint. Four persons engaged in espionage are caught, one of them a student. Simona recognizes the student as the son of her former love, Angel Navarrette, which is also the name of the son. She manages to keep him under her care, telling Colonel Gaztelu and the rest that it is her own son. Sacris, now thinking of her as a human, rather than a divine being, says he will save the boy from court martial if she will come with him. At the court martial, however, Simona tries to save the youth by saying she herself was an alfonsinista, and that she had gotten Angel to carry the dispatches found on him. Some of the crowd that are present now want to kill Simona, some the alleged son, and some both. Just then Ulibarri and his friends come in to announce an exchange of prisoners.

Ulibarri states to Simona in the presence of all, that she has been merciful in having pretended to be the mother of Angel. Angel is to be returned to his home. Simona tells Ulibarri to tell Angel's father that as proof of her goodwill, she has offered her own life for that of the son. She then tells Sacris she cannot be his, although it was only Sacris himself who had ever thought she entertained his proposal seriously. Ulibarri asks her what she intends to do, and she says she is going back to Viana, to take care of the unhappy and needy. ". . . . pero libremente . . . . libremente . . . . ." she adds; and then, "(Con elevada entonación.) Quiero ser libre, como el soplo divino que mueve los mundos."

Significant action.--A woman who has turned to the religious life because of an unhappy romance, becomes saintly in her self-abnegation and service to others. She is willing to sacrifice her own life for that of the son of the man who had deserted her, but is spared the necessity by his being released, and she is free to continue her good works.

Ethical interpretation.--Simona has demonstrated her innate goodness by her good works, by her willingness to assume a shameful role for the benefit of Angel, the son, and finally by her willingness to give her own life for the son of her former love. She is the incarnation of unselfishness, and her final triumph is the prospect, to her, of continuing to live in the

service of others.

Special connotation.--It is doubtful whether this play could be said to have a special connotation which would be based on the fact that its action is connected with a civil war which occurred during Galdós' lifetime, and that it represents a thesis against horrors which Galdós himself witnessed. It is, rather, a plea for greatness of soul than an indictment of la fiera, with the character of Sor Simona herself as the dramatic center of interest.

Identification.--Even though it has a contemporary setting, Sor Simona revolves around the assertion of a virtue, rather than a criticism of the present, a rejection of the past, an aspiration for the future, or any of the other types of plays. As such, it is of the universal type.

EL TACAÑO SALOMON
(1916)

José Salomón comes to the home of Pelegrín Mendrugo on a mission from Pelegrín's rich brother Jacobo, in America. Jacobo, almost ready to die, is going to leave his fortune to three natural sons, but he has five houses in Madrid which Salomón is to sell. The money from this sale, Salomón is to give to Pelegrín--that is, if Pelegrín shows any improvement in his inherent and foolish liberality. Any money that Pelegrín gets, melts away rapidly because of his kind heart.

Salomón is not favorably impressed by Pelegrín. He sells the five houses and gets 682,000 duros for them. He is overheard talking about the matter by Crucita, daughter of Pelegrín, and the girl has rushed home with the news that her father is to come into money. There is general jubilation, and the relatives and friends all imagine that they are about to attain their hearts' desires. But Pelegrín is told that he is not to receive the money because of his financial instability. This dismays Pelegrín. Salomón, however, begins to resent the nature of his mission, and is inclined to give Pelegrín the money anyway.

Jacobo dies, and Salomón does give Pelegrín the money, who keeps insisting "nada para mí; todo para el pueblo." Salomón cautions him that although it is well to share his wealth with the unfortunate, he should save enough for himself to live at least decorously. When Pelegrín wants to give away dowries for a hundred doncellas, Salomón says he should consolidate them into

one for Crucita. Questioned as to whether she wants to marry, Crucita admits that she wants to marry Salomón. He also reveals that he wants to marry her. All ends happily.

Significant action.--A man who is about to come into an inheritance, almost does not get it because his over-generosity, which is carried to the point of a vice, makes it seem that he perhaps ought not to be trusted with it. It is finally given to him, however, along with some words of advice. The agent entrusted with it, plans to marry his daughter.

Ethical interpretation.--It is obvious that the author is here censuring generosity which is downright witless. Those who are fortunate enough to control wealth which may be used for the benefit of others, are under obligation to keep their own lives stabilized, if for no other reason than that this is the best way to preserve their potentialities for doing good. In other words, it presents thrift as a virtue.

Special connotation.--It is the collective good, here, which is under consideration, as differentiated from the private conscience. Pelegrín would like to give away everything that he can get possession of, thus seeming to comply with the Christian ethic. But he can more fully perform his good intentions by using moderation at times, thus doing the greatest good for the greatest number.

In this issue between the collective good and the private conscience is seen a sharp concept of society, one so complex that it even produces two standards of morality.

Identification.--The standard which is favored, however, is that identified with the collective aspect of society and the future human welfare. This play therefore should be classified as of the inevitable progress type.

ANTON CABALLERO
(1921)

This play appears to be somewhat an echo of, and a cross between, Los condenados and Doña Perfecta. Since it is an obra póstuma, refundida por los Quintero, it will not be included in this study.

CONCLUSIONS

The following summary of the analyses in the preceding chapter should give a convenient basis for reaching the final conclusions.

Ventura de la Vega

EL HOMBRE DE MUNDO	Sub-universal

Tamayo y Baus

HIJA Y MADRE	Universal
LA BOLA DE NIEVE	Universal
LO POSITIVO	Critico-directional
LANCES DE HONOR	General thesis
DEL DICHO AL HECHO	Universal
NO HAY MAL QUE POR BIEN NO VENGA	Universal
LOS HOMBRES DE BIEN	General thesis

Adelardo López de Ayala

EL TEJADO DE VIDRIO	Sub-universal
EL TANTO POR CIENTO	Critico-directional
EL NUEVO DON JUAN	Approbative-directional
CONSUELO	Critico-directional

Enrique Gaspar

LAS CIRCUNSTANCIAS	Universal
LA LENGUA	General thesis
LOLA	Critico-directional
LAS PERSONAS DECENTES	General thesis
LA HUELGA DE HIJOS	Approbative-directional

Echegaray

LA ULTIMA NOCHE	Universal
COMO EMPIEZA Y COMO ACABA	Sub-universal
LO QUE NO PUEDE DECIRSE	Universal
O LOCURA O SANTIDAD	General thesis
ALGUNAS VECES AQUI	Universal
CORRER EN POS DE UN IDEAL	Universal

EL GRAN GALEOTO	General thesis
CONFLICTO ENTRE DOS DEBERES	Universal
LOS DOS CURIOSOS IMPERTINENTES	Universal
VIDA ALEGRE Y MUERTE TRISTE	Universal
DOS FANATISMOS	Universal
LA REALIDAD Y EL DELIRIO	Approbative-directional
LO SUBLIME EN LO VULGAR	Approbative-directional
DE MALA RAZA	Critico-directional
MANANTIAL QUE NO SE AGOTA	Universal
LOS RIGIDOS	Universal
SIEMPRE EN RIDICULO	Sub-universal
MARIANA	Universal
EL HIJO DE DON JUAN	Universal
A LA ORILLA DEL MAR	Universal
EL PODER DE LA IMPOTENCIA	General thesis
LA RENCOROSA	Universal
MANCHA QUE LIMPIA	Universal
EL ESTIGMA	Universal
AMOR SALVAJE	Universal
LA CALUMNIA POR CASTIGO	Sub-universal
LA DUDA	Universal
EL HOMBRE NEGRO	Universal
SILENCIO DE MUERTE	Universal
MALAS HERENCIAS	Universal
LA DESEQUILIBRADA	Universal

Galdos

REALIDAD	Approbative-directional
LA LOCA DE LA CASA	Inevitable progress
LA DE SAN QUINTIN	Inevitable progress
LOS CONDENADOS	Sub-universal
VOLUNTAD	Universal
DOÑA PERFECTA	Approbative-directional
ELECTRA	Approbative-directional
MARIUCHA	Approbative-directional
EL ABUELO	Inevitable progress
AMOR Y CIENCIA	Inevitable progress
PEDRO MINIO	Inevitable progress
CASANDRO	Approbative-directional
CELIA EN LOS INFIERNOS	Inevitable progress

SOR SIMONA — Universal

EL TACAÑO SALOMON — Inevitable progress

Restating the above, it may be seen that the first play which is said to have opened the realistic development of the Spanish theater is of the sub-universal type. Then, considering the plays of Tamayo which have been dealt with in this study, we see that between the years 1855 and 1870, Tamayo has four plays which are universal in type, two which are of the general thesis type, and one which is critico-directional.

Of the four plays of Ayala which are included in this study, we find that between the years 1857 and 1878, one is sub-universal, two are critico-directional, and one is approbative-directional.

Out of five plays by Gaspar, between the years 1867 and 1893, one is universal, two are of the general thesis type, one is critico-directional, and one is approbative-directional.

With Echegaray, out of thirty-one plays between 1875 and 1903, twenty-one are universal, three are of the general thesis type, one is critico-directional, and two are aprobative-directional."

Of fifteen plays by Galdós, between 1892 and 1916, two are universal, one is sub-universal, five are approbative directional, and seven are of the inevitable progress type.

Thus we see that in the beginning, with El hombre de mundo, there is no high degree of consciousness of contemporary society, implicit in the structure and ethic of the play. The concept of society as a sharply defined collective force, is only at the dawn of its emergence.

With Tamayo, the preponderance of his plays in contemporary setting is universal in regard to the concept of society. The concept involving the critical attitude, however, appears, lending a special connotation to some of his theater. Too much significance cannot be attached to his critico-directional consciousness, as seen in Lo positivo, since the play is an adaptation. He can only be given credit at the most for having been interested enough in this aspect of contemporary life to want to adapt the play. In the main, therefore, Tamayo cannot be considered to have his eye so closely fixed on the contemporary scene as Ayala, of whom three plays out of four show the directional aspect, and even the fourth is of the sub-universal order. It is also note-

worthy that with Ayala, the approbative-directional note enters, representing a closer observation than heretofore.

Of the nine major plays of Gaspar, dealt with by Kirschenbaum, only five have been available. These five are somewhat a disappointment, in that although Gaspar appears to have a reputation as a complete realist, only two of the five show the directional factor, and only one of these is approbative-directional.

Kirschenbaum gives a great deal of attention to Gaspar's language, and from a reading of the five plays dealt with here, plus as many more--not among the major plays--as were available, it is admitted that his dialogue is colorful, colloquial, and forceful. But the inner realism of these five plays leaves something to be desired, when complete realism is under consideration.

With Echegaray, the result is what might be expected. Out of thirty-one plays dealing with the contemporary scene, twenty-one are elementary in the social sense, that is, universal, without any special connotations whatever, relying for their realism on such external matters, presumably, as dress and décor. At the other extreme of this theater, representing the farthest development of its social motivation, there are two plays showing the approbative-directional consciousness. Both of these deal with the rejection of violence as a solution to infidelity.

Pío Baroja says of himself during the brief time that he was a dramatic critic: "Indudablemente soy un hombre que no sirve para crítico de teatros. He salido del Español, y maldito si se me ocurre decir nada que valga cuatro cuartos."[1] But his remark that Echegaray's plays are "like mathematical problems" is more than just the remark of a man who is bored with reviewing plays.[2] The obvious thing for anyone to say about the theater of Echegaray, the mathematician--anyone who did not like his theater, that is--would be to say that his plays were like mathematical problems. Yet any prolonged experience with Echegaray's plays leads one to exactly that same conclusion, and the belief that Baroja made a profound comment. The only thing, indeed, to which the typical Echegarayan play can be likened, in its usual abstractness, is a mathematical problem. And the reason why his theater, in the main, is such appallingly bad art, is because he does not have the same

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[1]Pío Baroja, Crítica arbitraria (Madrid, 1924), p. 10.

[2]Ibid., p. 51.

respect for logic, in his handling of human factors, that he must have had in handling such factors as X, Y, and Z.

With Galdós, only three plays out of fifteen are universal, five are so advanced in type as to be approbative-directional, and the remaining seven are all of the inevitable progress type. These results speak for themselves. His is the only group of plays which shows the inevitable progress type, and there are more of these even, than there are of approbative-directional types of all the other authors put together.

This is no doubt why Galdós has deserved the following comment from Yxart: "Los dramas del novelista Pérez Galdós, empezando por Realidad, no solo han promovido tambien una nueva dirección, sino que plantearon, tarde pero definitiva y ampliamente, cuántas cuestiones teatrales hemos visto ya resueltas fuera de aquí."[1]

Storm Jameson, speaking of Ibsen, says:

> The higher form of realism, as an art of spiritual movement, is beyond the power of all but the greatest dramatists. . . . . after him [Ibsen] came feminists, male and female, dabblers in sociology, in the pathology of sex, and the primitive beauty of village life. The physical necessities and handicaps of commonplace individuals assumed universal importance, and with discussion was developed an aesthetic impotence.[2]

In Spain, it is Galdós who, like Ibsen, rejects these shallow aspects of realism, and who, among the authors considered here, is most conscious--in fact, is alone conscious--of the full implications of the term "human destiny." It is this which is reflected in the seriousness of his plays, and which, in spite of the technical faults, lends them a breadth and depth of vision which is almost unanimously lacking in the rest. And it is this conscicusness, this perception, in its varying degrees of clarity and immediacy, of man's struggle to understand the relationships between himself and his universe, which has been appraised in this study under the name of inner realism.

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[1] Yxart, op. cit., p. 310.

[2] Storm Jameson, Modern Drama in Europe (London, 1920), p. 136.